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Osservazioni sull' alba bilingue del Cod. Regina, 1462. By PIO RAJNA. (Deprint from the *Studj di Filologia Romanza*, Fasc. IV).

Un' Iscrizione Nepesina del 1131. By PIO RAJNA. (Deprint from the *Archivio Storico Italiano*, XIX., 1a).

The importance of the Bilingual Alba of the Vatican codex Regina 1462, as the earliest monument in which Provençal has been found, has led many Romance scholars to attempt a satisfactory interpretation of it.* Their efforts have hitherto met with but little decided result, owing in great part to the absence of MSS. which might be used for comparison, and also to the carelessness of the copyists; likewise, possibly, to the ignorance of the author himself. The latter was undoubtedly more versed in Latin than in the vernacular, and his imitations of the popular refrains he heard around him are vitiated by the Latin poetical mould into which he casts them. However, making the best of the single MS., Prof. Rajna proceeds boldly by means of text criticism to the desired end. Uniting the various lines of the Alba in which the refrain appears entire or in part, he gains as text for his point of departure:

L'alba part (or par) umet mar atrasol
Poypas (or Poy pas) abigil miraclar tenebras.

As is seen, the MS. disregards the separation of words, writing two now together, now apart. This leads the author to examine first the second line of the refrain to determine the meaning of *pas abigil*, which he resolves into *pasa bigil* and explains *bigil* as *vigil*, Latin *v* in South-west France sounding as *b*. The *a* is hence not a preposition, as Suchier and Stengel had interpreted, but a part of the verb. In the same way, *atra sol* is read by Prof. Rajna *atras ol*, the *ol* being an article and agreeing with *Poy*. Thus, from disregard of the MS. division of words, the author is led to ignore also the lines of the text, and construes the refrain: *L'alba part umet mar atras ol poy pasa bigil miraclar tenebras*.

*See articles by Schmidt and Suchier in *Zeitschrift für deutsche Philologie*, XII., 333 ss.: by Stengel in *Zeitschrift für romanische Philologie*, IX., 402 ss., etc.

But here a difficulty arises which seems to us more serious than the reconstruction of the lines: Prof. Rajna admits that *ol* occurs in Provençal only as a pronoun, citing line 101 of *Aigar e Maurin*: *Si ol consent lo Baiveys Alerans*, where *lo* is the form of the article. He is, therefore, obliged to suppose that an *ol*, as article, existed in Provence as it existed in certain Lombard dialects,—an hypothesis which, in the absence of supporting texts, is somewhat hazardous. The division of the verses being thus suggested, the author claims *poy* to be the noun and not the adverb, and gives two decasyllabic lines by the addition of *poy* to the first verse, where it must have originally belonged, until the scribe, intent on the Latin, had forced it from its place. The text of the original refrain would thus be:

L'alba part umet mar atras ol poy,
Pasa bigil miraclar tenebras;

which Prof. Rajna would translate in Italian: *L'alba, di là dall'umido mare, dietro il poggio, passa vigile a spiar per entro alle tenebre*. The Epic verse is therefore furnished with still another proof of its antiquity, in a monument some hundred years earlier than *Boëthius*.

Proceeding from the refrain to the entire poem, Prof. Rajna argues for a Latin original, composed by a poet who was perhaps an imitator of Vergil and Ovid. In his hands the *vernacular* is mutilated, though the Alba differs in no essential respect from the popular forms of the Albas of the XII. and XIII. centuries.

The second article of Prof. Rajna leaves the strictly defined field of Provençal poetry for the wider ground of Carolingian legend. The treason of Ganelon at the gorge of Roncesvalles had been sung as wide as the prowess of Roland. The greater the glory of the hero, magnified by the growing tradition of successive generations, the deeper the contempt for the traitor who had brought against him overpowering forces. Judas alone was a fitting example to be placed by the side of Ganelon, and thus the action of the epic on Scripture and of Scripture on the epic worked in the mind of the people until a race of traitors stood forth who, from father to son and through the various lines of kindred, ever opposed the valiant and the loyal. Such a state of feeling is expressed by the Latin in-

scription in the wall of the vestibule of the cathedral at Nepi. In the year 1131, the soldiers of Nepi and the rulers made oath together that should any one break the alliance he should be deprived of honor and dignity, and moreover should have his portion "cum Juda et Caypha atque Pilato," for they would put him to death "ut Galelonem qui suos tradidit socios."

The historical import of the inscription is considered at length by Prof. Rajna, before turning to the relation it may have with the French epic. The treason of Ganelon, he affirms, must have been known solely through popular tradition. As proof of this, Sutri near Nepi is cited, the region of Italy most abounding in legendary traces of Roland. Now Sutri was a stopping place on the highway to Rome, most frequented by pilgrims from the north-west. This highway is frequently called in the middle ages the *Strata Francigena*, and many towns in the vicinity bear in their names the marks of French influence. Together with the pilgrims came the wandering minstrels, with their tales of wars against the infidels, and by them Italy was made acquainted with the story of the peers of Charlemagne. Italy in her turn reacted on the singers, who borrowed from her many scenes and who make especial reference to Sutri. (See 'Enfances' and 'Chevalerie Ogier'.)

For the particular mention of Ganelon in other than the French form, Prof. Rajna surmises that the word *Galelonem* is identical with the Spanish *Galalon*, and that it is due to pilgrims who had visited the shrine of St. James at Campostello and who had made a halt at Roncesvalles. An interesting citation in support of this view is made from Pulci:

E tutti i peregrin questa novella
Riportan di Galizia ancora espresso,
D'aver veduto il sasso e'l corno fesso.
Morgante, XXVII., 108.

In connection with this early appearance of Ganelon in Italy, it is interesting to note that he was also celebrated in South France in 1170 (See Bartsch 'Chrest. Prov.' col. 85, l. 25), and that the Troubadours frequently coupled him, as is suggested by the inscrip-

tion at Nepi, with the arch-traitor Judas. (Birch-Hirschfeld: 'Über die den Troubadours bekannten epischen Stoffe,' p. 60).†

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Neuphilologische Essays by GUSTAV KÖRTING. Heilbronn, Gebr. Henninger, 184 pp., 1887.

The indefatigable author of the 'Encyklopädie und Methodologie der Romanischen Philologie,' whose similar work on English philology has recently appeared, puts before the public a series of essays on modern philology. A simple enumeration of the titles will show that the book is not written for the specialist in modern philology, but that the author addresses himself to a wider circle of readers, to all those that take an interest in higher education. These essays, eight in number, treat of the following subjects:—I. Modern Philology, Romance Philology, English Philology.—II. The Study of Modern Philology at the German Universities.—III. Suggestions as to the University Studies in Modern Philology.—IV. "Staatsexamen" of Modern Philologists.—V. The Examination of Modern Philologists for the Doctor's Degree.—VI. Scientific Criticism in Modern Philology.—VII. Instruction in Modern Languages at the "Gymnasium."—VIII. Instruction in Modern Languages at the Female High Schools (Höhere Töcherschule)—a variety of subjects that undoubtedly will not fail to awaken the interest of scholars and laymen in Europe, and let us hope, in America also.

In his first article, which he modestly calls aphorism, Prof. Körting discusses the question whether the academic study of Romance languages and English has a right to the name of philology, and how far we are entitled to speak of modern philology. For his definition of philology he refers to the article in the

†For the tradition of Ganelon in the French epic see Stengel's *Ausg. und Abh.*, No. 50: Ganelon und sein Geschlecht im altfranzösischen Epos, by E. Sauerfeld. In *Romania* XI., 410 traces are noted of contemporary legends in the département de la Somme, France.